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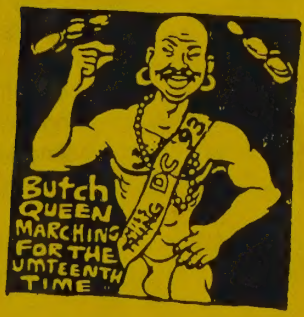

Sekou

Illustrator · mark e. durham

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MY BOOK'S BIGGER {AND BETTER] THAN YOURS by james earl hardy.

boston • mass: Who ever thought of asking me to be on this panel must have been reading my mind. Since **B•BOY BLUES** was published in late '94, **I've** heard the word ~competition~ come out the mouths of many ~~ and the name **E. Lynn Harris** has always followed.

Naturally, E. Lynn and **I** are in competition because we've both Black Gay men vying for the same audience, right? Wrong. Yes, we're both Black and gay, and men who are Black and gay may be our target audience. But we each highlight particular aspects of the **African•American gay experience**, which is still grossly under•represented in literature. Instead of creating characters that are **the Blackground** in a white gay man's world [which has been the norm], we capture the sensibilities and ideals of same gender loving men of **African decent** who exits outside the lesbian and gay [read:white] community.

And, in exploring this diversity, we have and will continue to receive a diversity of reactions that so•called target audience. Contrary to what some think, not every single **Black gay** or bisexual man is going to like what one or either of us creates. This explains why **E. Lynn** and **I** have gotten ~negative~ [or should we say vicious?] reviews from so•called **Black gay critics**; why we're received letters from brothers who embrace him but rebuke me and vice verse [the common complaints being that I'm ~**too Blac**k~ and he's ~not gay enough~] and why **I** always cringe when folks compare our styles and announce **I** am better than him, expecting me to nod my head in agreement [uh•huh, just trying to start some shit].

So, no **V**irginia, we are not in competition ~~ at least not the way people think. **If** we're really competing for anything, it's **R•E•S•P•E•C•T.**

SHADE

An Anthology of Fiction by Gay Men of African Descent

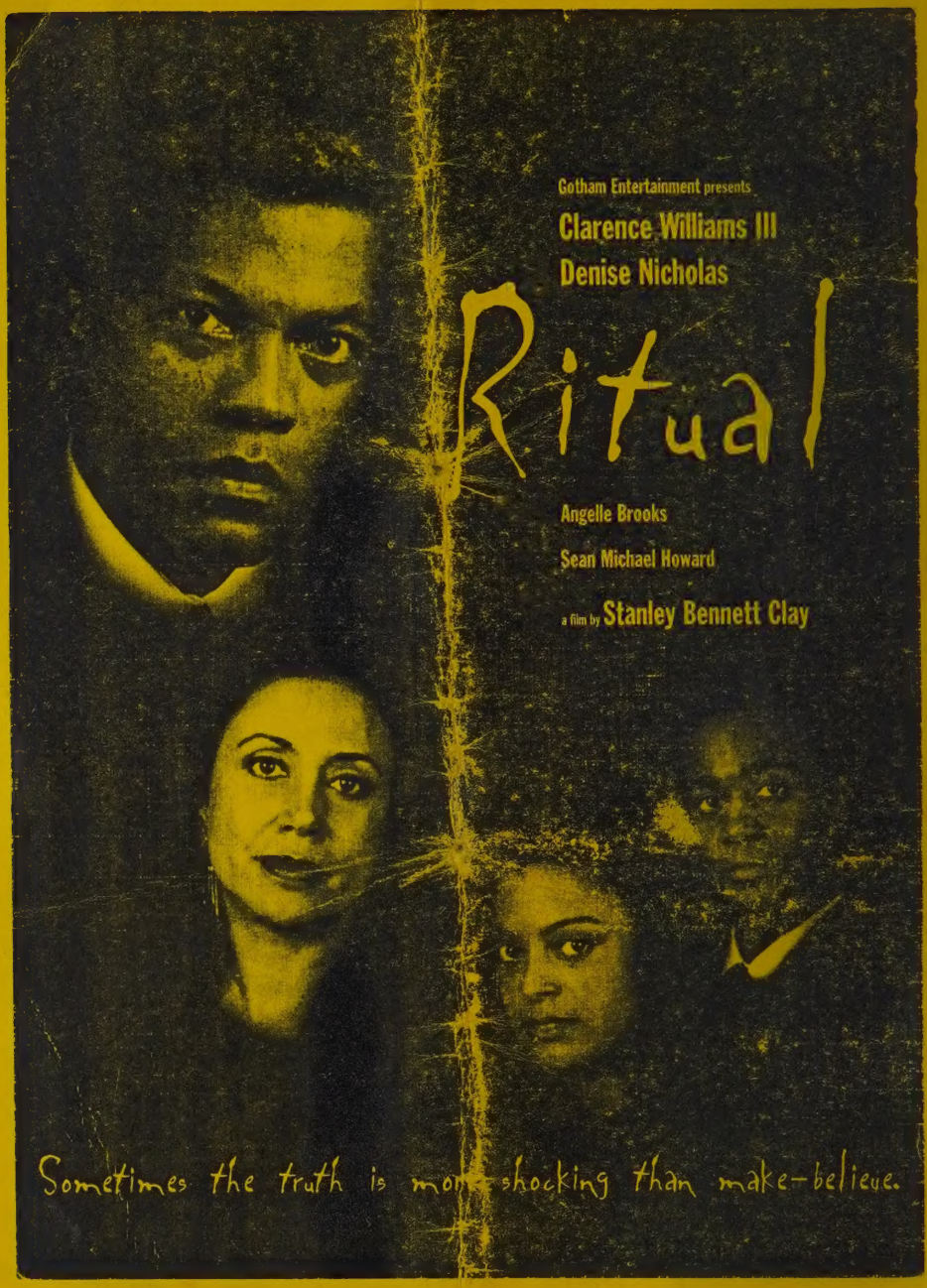
Edited by Bruce Morrow and Charles H. Rowell
Introduction by Samuel R. Delany

Contributors:

K. Anthony Appiah
Bennett Capers
Samuel R. Delany
Melvin Dixon
Larry Dupplechan
James Earl Hardy
Charles Harvey
Greg Henry
A. Cinqué Hicks
Brian Keith Jackson
G. Winston James
John R. Keene, Jr.
Randall Kenan
Jaime Manrique
Bruce Morrow
Robert E. Penn
L. Phillip Richardson
Severo Sarduy
Darieck Scott
Reginald Shepherd
Bil Wright
Charles Wright

In the Black, gay literary tradition that includes such gifted writers as James Baldwin, Langston Hughes, and Countee Cullen, **Shade** is the first anthology devoted exclusively to fiction by Black gay men. Here are twenty-three bold and spirited stories by award-winning authors and newcomers destined for prominence, from the United States, Africa, and the Caribbean. Together, these voices bear witness to the cultural changes wrought by the civil rights, feminist, and gay liberation movements, the spread of AIDS, and the emergence of the Black middle class. The brilliant stories in **Shade** are certain to cast a long shadow for a long time to come.

An Avon Trade Paperback
Coming from Avon Books in June, 1996.



~~ Nicholas delivers A heartbreaking portrayal.....~~
- gregory d. victorianne / blak moon

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Graphics by Odell 213.651.1393

Anthology even though **I** never wrote short fictions before. We don't have the luxury to participate in [divide•and•conquer, **tit•4•tat**, my book deal•sale are bigger than yours] games, for our lives ~~ our past • present and future ~~ are at stake. **We** have to form a communion that will nurture and support the writer and the work because the uninformed • shortsighted • racist • elitist • classist • homophobic publishing industry won't.

In essence, one person's success does not mean another has failed or isn't good: it means that it will be a little bit easier~ ~ and **I** do mean a little bit ~~for those following who may look like and love like him to get an agent to take them on, have an editor take them and their work seriously, get A lucrative deal, and see that title become a best•seller [maybe even a movie]. And it also means that **<<the Black gay literary renaissance>>** I have been hearing so much about the past year and half may finally happen.

I know this. E. Lynn does too. **N**ow, if only we could get everyone else to.

---

james earl hardy was invited on A panel during the 6th annual Out Write 96 Conference in boston, mass. The mastermind of the international best seller **B•Boy Blue**s, author of a biography on film•maker Spike Lee and A portrait of the group Boys II Men. **Hardy** was honored with **SBC Magazine's** 1994•95 Brother of the Year Award/Literature and appears in the new Black gay anthology ***SHADE*** [Avon Books]. {C handbill}

SUBMISSIONS • **SBC** magazine is looking for high quality **Africentric homosexual fiction** and photographic artwork for a new anthology to be published in the Spring of 1997. Brother II Brother romances, coming•out tales, strong character pieces and unique narrative written in a literary style are being sought. High quality poetry, art quality black & white photos and cutting edge illustrations are also being sought.

All text must be typed / double space / include in your name / address / telephone number. Deadline: September 01. 1996. Enclose a SASE for materials returned. Submission to: **SBC Anthology** • 1155 4th Avenue • Los Angeles CA 90019.

SUBMISSIONS • [In a community that has suffered so much, where do we find communion, strength and wholeness? How do we justify our existence in e face of God and the Universe? **SPIRITED** is a collection of essays and short stories dedicated to exploring the Black gay and Lesbian connection to various forms of spiritual expression and the Church. Their successes and their shortcomings. The old ways of guilt and persecution. New avenues of worship, ritual, self•acceptance and unity. **SPIRITED**]. All text must be typed / double spaced. Deadline: July 01.96. Submission to **G. Winston James** • 728 Sackett Street • 4R Brooklyn, N.Y. 11217.

For example: while shopping around the sequel to **B•BOY BLUES**, the standard rejection line was: <Your work is too similar to [you know who]>~~ and, believe it or not, you know who's publisher was one of them.

This would be funny if it weren't so insulting. First, anyone who has actually read our work and not just our faces would know that **Raymond Tyler** and **Mitchell Crawford** live in different worlds: they are not in the same space [mentally • culturally • sexually or spiritually] nor do they occupy the same place [socially and politically]. Secondly, even if their life stations and life stories were similar, so what? Could one possibly be saying that there is room for only one **pomo Afro homo** in the literary universe at a time? The success of our books that there is an audience out there hungry for our stories • and that folks who aren't **Black** and/or gay will go along for the ride. But instead of acknowledging and appreciating our contributions, we're boxed into the ~**Black gay author**~ category and are expected to accept~novelty~ status. But, despite the Advocate Men **fetishizes**, **Black men** are not ~back~ because we never went anywhere, not are **Black artist** ~in ~ because **T**ime **M**agazine declares this on their cover.

This<flavor of the month> syndrome bestowed upon **E**. and **I** means the work of other African and Caribbean same gender loving men go unnoticed or ignored, such as John R. Keene, whose breezy, brilliant semi•autobiographical novel, **ANNOTATIONS**, I wish **I** had written and Thomas Wright, a poet with promise from Philly, whose first collect is aptly titled **HUMAN EMOTIONS**. I mention him because I understand that, in an industry that will easily award a seven-figure contract, National Books Award, or a Pulitzer to someone white who write about emotionally deficient • chronically unemployed • welfare collectin' • criminal~minded • gun totin' • violent~prone • self•hating **Black people** for the entertainments and bemusement of white folks, it is important for me to remember who my rivals aren't.

Black authors are constantly told, through word and deed, that we are not qualified to define and document what **Black is** and what **Black ain't**. As a result, there isn't an extensive canon of contemporary word for gay/bi brothers to choose from. So every title that makes it to a bookshelf that is by us, about us, and for us not only allows us to hold up a mirror to ourselves, but is a testament to out existence for generation to come. It help breaks that deafening code of silence, that wall of invisibility, following the legacies of **Baldwin** • Nugent • **Cullen** • Hughes • **Thurman** • and Delany, and finishing the unfinished business of Corbin • **Saint** • Dixon • and **Beam** • aligning • avenging • affirming • and arriving with the intent to stay.

So like the elders advise, <<Each one, pull one.>> When the door has been opened, even if it's just A crack, bring someone along with you. **E. Lynn** pave me jacket blurbs for **B•BOY BLUES.** I agreed to contribute to **A Black gay**

SLANDOR WITH CANDOR : nbgllf honors baby ruth & papa phill

lollipop land • cali: It was your typical Hollywood or betta known as Shadywood, dressed to kill Black & white • pepper & salt or Africentric flavour for the politically correct crowd who came out& saluted 106 years of activism 2 the national black gay & lesbian leadership's forum's founding members Ruth Waters and Phill Wilson.

The evening went on and on and on and on... And a little longer, it would have outlasted the pink bunny. Their were salutes • kudos • glories to Phill, and after awhile, people were beginning to wonder what ever happened 2 darlin' Ruth.

Well, it seems that our sweetheart pulled out her daggers. Once Ruthie took the stage 4 her own prompts, **missy** began servin' **Bitchtude** & more **Bitchtude** & greater **Bitchtude**. She could out **Bitch** those wannabe 5 & dime **bitches** who thought they were bonafide **Bitches** she told the full house. And it didn't stop, we were E•mail & told that Ruthie decided 2 Verbally & Viciously cat clawed SBC's publisher Stanley Bennett Clay over A recent article 'The Forum Is... The Forum Ain't" in SBC's April/May 96 issue regarding Ruthie's tongue lashing on a particiapte @ the 7th conference in Secausian, new jersey where lesbian rocker Me'shell ndege'Ocello had the joint jumpin'. It' s seems that Ruthie snidely dissed David Stokes <<You look like a bum!>> In an unlady like behavior she denied the allegations by having a **Bitchattack**. **Buti voxx** checked the statement Stokes made & He confirmed our **lethal lepoard diva** is A **alleycat vixen** after all. **Guilty.**

The scence was ugly • The crowd was stunned • Cameras were clickin' & <<Plenty of money was raised>> accordin' **2A** nbgllf board member.... And speaking of the board, **A** funny thang happen 1 nite. I wanted 2 have A Mental Fuck on the Internet & checked out the **blkm4blkm** chat box. **I** was approached by **A** character named Ellliot Ego aka Phoenix Noir or whatever, who decided 2 play me stupic & come incorrect. He dissed the my collegue @ SBC about the article written & made false statemts about his HIV status & dared me **2** tell somebody of the **Sissyfit** he had, because He would denied it.

He challenged me 2 figa who *she* was <<You are the reporter>> it said. Well being A volunteer 4 the pas t 4 nbgllf conferences , **I** know the players & the rats & This reporter knows **U**. **I** didn't like **U** then & **I** don't like **U** now. **I** document your stupicity **N** print. I pulled out my handy recorder & turned on the lilly white <Hi I'm Fred> voice & Had **U** recorded. Yes, **I** am **A** fierce reporter. But royal assholes like yourself need **2 B** clocked & **I** have only **1** thing **2** say... **N**ext time **don ragland**, when **U** can't find the **Dick U** search 4 Online • Take **A** Maxx Gold Condom • Fill it up with Water • Put in the Fridge • Take it Out & **U**se It As A Frozen Dildo, Cuz' **U** stink. **Peeuuu....** Gdvvoxx@aol.com